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ABSTRACT

This document describes the planning and implementation of an interdisciplinary humanities program at Golden West College. A planning committee sought input from faculty and students in order to determine what needs were not being met by current general education requirements and to determine how an integrated program could be developed involving a mixture of cognitive, affective, and experiential learning. A pilot program was developed, requiring ten hours of class time per week, and offering a variety of learning activities such as films, lectures, seminars, workshops, readings, and independent studies. The one-semester pilot course consisted of three segments: (1) Bases of Human Relationships, (2) Alienation, and (3) Love and Friendship. The last week of the course, Celebration Week, provided students an opportunity for presentation of projects and performances. For each segment of the course, the document provides a listing of suggested lectures and panel discussions, suggested media, questions for seminar discussions, and workshop topics. Also provided is a general description of the program's purposes, goals, interdisciplinary mechanisms, learning activities, individual activities, administration, and evaluation. A section of the report outlines a five-year plan for program development and expansion. (JDS)

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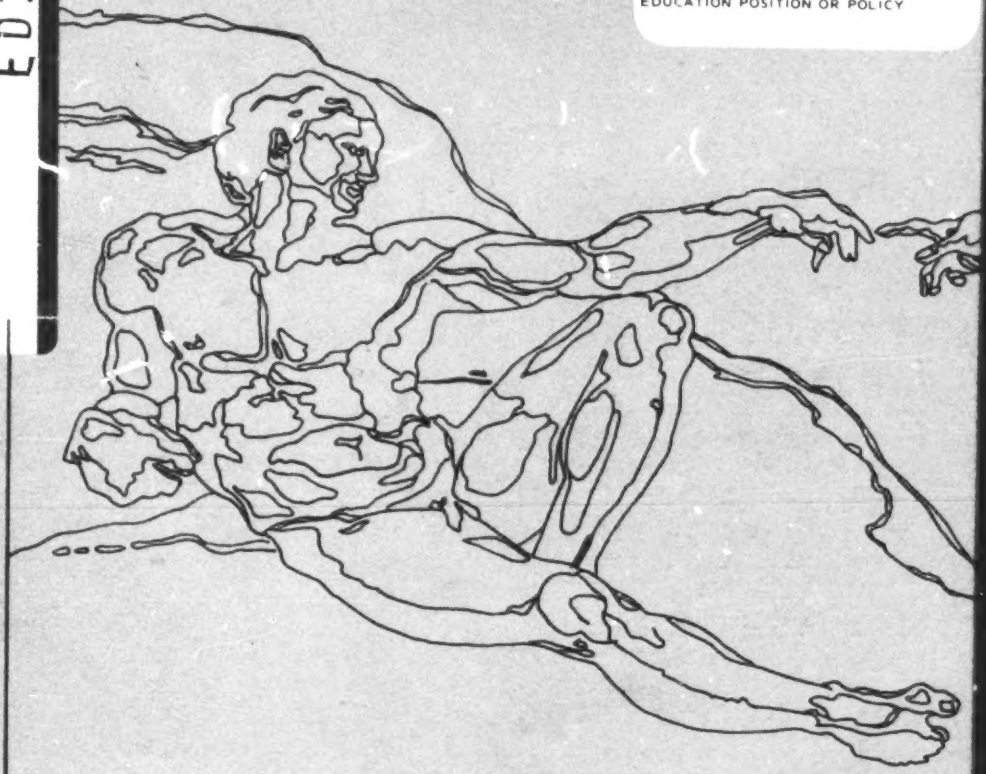

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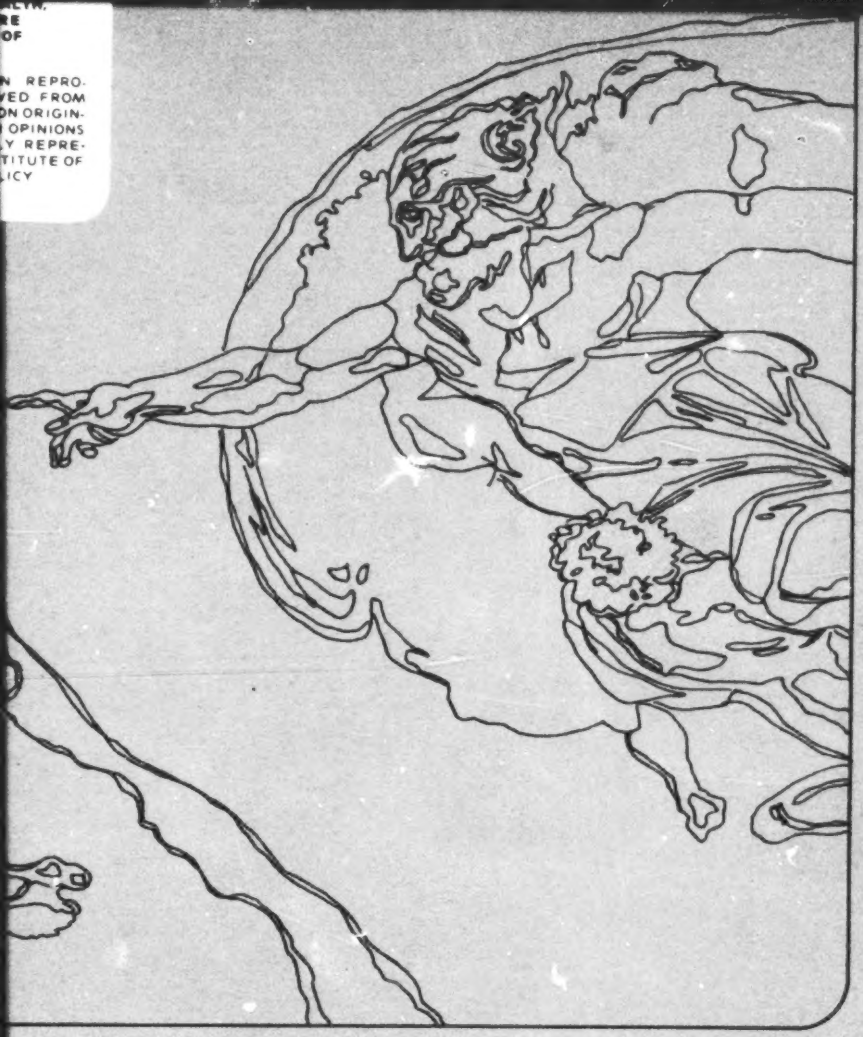

TO THE NATIONAL ENDOWMENT
E HUMANITIES BY THE
MMUNITY COLLEGE DISTRICT

THIS REPORT PREPARED BY THE FACULTY OF GOLDEN WEST COLLEGE HUNTINGTON BEACH, CALIFORNIA

THE JOB OF EDUCATION IS TO HELP MEN AND WOMEN TO SEE REALITY AS THE GOD OF GENESIS SAW THE CHAOS, AS CLAY TO BE WORKED, AND ABOVE ALL, TO RECOGNIZE THAT THE WORKING OF THE CLAY IS PART OF THE REALITY, AND THAT THE CLAY IS TO BE WORKED FOR MAN'S INDIVIDUAL FULFILLMENT.

Stephen K. Bailey
Los Angeles Times
July 8, 1973

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I. REPORT ON PHASE I PLANNING

A. Summary of Original Proposal.

In the fall of 1972 Golden West College received a grant from the National Endowment of the Humanities (NEH) to plan an interdisciplinary approach for the teaching of general education courses. The proposal for such a program was written by Dr. R. Dudley Boyce, President of Golden West College; Dr. William Shawl, Dean of Academic Affairs of Golden West College; and Mr. Thomas Gripp, Director of Program Planning and Budgeting Systems, Coast Community College District. The proposal voiced a concern that traditional courses of study too often seemed addressed primarily to helping students majoring in academic disciplines rather than to assisting non-majors to recognize interconnectedness among the disciplines. The proposal requested funds to develop a project which might go far toward correcting the situation through combining the expertise of faculty in an interdisciplinary program centering disciplines on issues relevant to student needs and interests rather than on courses introductory to majors in specific fields. The authors of the proposal sketched a plan involving two major aspects:

1. An interdisciplinary curriculum planned around certain basic ideas and issues important to students.

2. A general format consisting of:

   a. large-group presentations--called thesis sections in the original proposal.

   b. small-group discussion sessions--called synthesis sections.

   c. individual access to a variety of media--called antithesis sections.

B. Planning Committee.

The authors of the original proposal, in consultation with appropriate division chairmen and the Planning Project Director, selected nine faculty to plan a pilot program. Faculty interest in the original proposal was both intense and widespread. Those finally chosen were selected according to the following criteria: expertise in their respective disciplines, ability to function as generalists, and teaching experience and effectiveness. The nine-member faculty committee, the Planning Project Director, and the authors of the original proposal are identified below. Appendix A contains their vitae.

1. Authors of the Original Proposal:
   a. R. Dudley Boyce
   b. William Shawl
   c. Thomas Gripp
2. Planning Project Director: Edith Freligh
3. Planning Committee:
   a. Robert Bernhagen
   b. Barbara Dilworth
   c. Allen Giles
   d. Michael Melville

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e. Charles Mitchell

f. Girard Smith

g. Joyce Torbert

h. Charles Whitchurch

i. John Wordes

C. Planning Committee Procedure.

The faculty planning committee approached its task by extensive reading--of books and articles concerning general education as well as interdisciplinary studies--and by discussion of several questions, including the following:

1. What needs are not being met by current general education requirements?

2. What are the necessary bridges which create a program that is truly interdisciplinary rather than merely multidisciplinary?

3. How can we develop a program which contributes to many kinds of student growth--personal, social, intellectual, emotional, creative, vocational--and bring about a rapprochement between the individual student and his world?

4. What approach to a general education in the humanities might serve a wider variety of community college students? What is the best general education program to serve the wide range of students at Golden West College: the non-readers as well as the verbally gifted, the vocational students as well as the students who seek enrichment only, the students who relate best to physical activities as well as those inclined toward abstract studies?

5. To what extent would an issue-centered interdisciplinary humanities program clarify interrelatedness among the humanistic disciplines?

6. What kind of interdisciplinary humanities program will overcome the weaknesses of other interdisciplinary programs and adapt their best elements into a program suited to the resources of Golden West College and the needs of our students?

7. What teaching methods and learning experiences are appropriate to such an interdisciplinary program?

While the committee deliberated these concerns, it actively sought opinions from the rest of the Golden West faculty and students. Members of the committee consulted with and questioned their own students, and several interested and excited faculty members met with the committee to offer their own suggestions and questions. The committee also considered two existing interdisciplinary programs as models--that of De Anza College (Cupertino, California), and that of Evergreen State College (Olympia, Washington). Dr. Edward Joseph Schoben,Jr., Executive Vice-President of Evergreen College, flew to Huntington Beach for a day-long conference with the committee.

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Meetings of the faculty planning committee were marked by spirited debate. Faculty interest in the project can perhaps best be illustrated by the fact that although they were originally scheduled to meet for two hours weekly, the committee members doubled the number of two-hour sessions, readily agreed to meet daily during the summer, and even offered to work overtime if need be. Further, all who could expressed a desire to teach in the program. This enthusiasm can be attributed in part to the freedom given the group. Other than the guidelines in the original proposal, there were no administrative constraints placed on the faculty committee. Members of the committee were allowed total independence to develop their own responses to traditional pedagogies. That freedom to break with tradition did not result in abandonment of past solutions, as will be seen, but instead in their synthesis into a new form.

D. Golden West College

Golden West College enjoys a national reputation for its adaptation of a wide variety of media and teaching techniques to the needs of individual students. The Board of Directors of the League for Innovation in Community Colleges has recognized Golden West College as the most innovative college in the League, which is the largest voluntary consortium among institutions of higher education. The college is further recognized for its emphasis on the evaluation of students according to objectives that assess student change rather than teacher behavior. Surveys of local high schools, community members, and students of Golden West College indicate that the community it serves holds the college in high esteem as an institution offering excellent programs and competent instruction.

As mentioned in the original proposal, Golden West College has already been working towards a more individualized and meaningful educational experience offering new perspectives in the humanities. The special workshops for groups of instructors, the interdisciplinary humanities courses (described in Appendix A of the original proposal), and the new television station KOCE offer abundant evidence that Golden West College offers an environment conducive to the best efforts of faculty and students alike. It is well suited for the program described in this report.

The program itself exceeds the expectations of the original planners. It can be used by other institutions as a model, and yet it offers special adaptations that take advantage of the media resources of Golden West College. Members of the planning committee have continuously generated an enthusiasm for the program that already has students anticipating its inclusion into the curriculum. When implemented, the program promises to charge the entire college with a renewed excitement in learning. It goes beyond all attempts at general education that inadvertently divide learning into separate packets of information, and it encourages students to engage their full personalities in an active participation involving all domains of learning--intellectual, emotional, experiential. As the following details show, the program offers a genuinely new opportunity for students, faculty, and the community at large to join in a full educational experience.

II. THE PILOT COURSE

A. General Description.

The Interdisciplinary Humanities Program will begin in the fall semester, 1974, with a ten-unit pilot course centered on the question, "What does it mean to be human?" We see this question as the core of all humanities disciplines and as being divisible into three areas of concern: Human Interrelationships, Human Relationship to Nature, and The Human Self. The pilot course will deal specifically with a theme from the area of Human Relationships: "Love, Friendship, and Alienation." This pilot course will begin with eight faculty selected from different humanities disciplines and one hundred and twenty-five students. As the course becomes more established, the number of faculty and students will increase to a number and ratio determined by degree of student interest and amount of Coast Community College District financial resources available for the program.

The course will require at least ten hours of class time per week, and will offer the students a variety of learning activities: presentations of films and lectures, seminars, workshops, readings, and independent study. These activities are described in greater detail in Section III.

B. Brief Outline of the Pilot Course.

The following course outline divides the one-semester course into three segments, (1) Bases of Human Relationships, (2) Alienation, and (3) Love and Friendship, each segment lasting approximately five weeks, with a week at the beginning set aside for orientation and a week at the end for conclusion, the latter called Celebration week.

1. First Week: Orientation

On the first day, a meeting of all faculty and students will serve as an introduction to interdisciplinary humanities, an explanation of the program, a statement of goals and objectives, and an introduction of and a greeting by all the faculty.

At the conclusion of this meeting, the students will gather into groups of approximately thirty for question-and-answer meetings with pairs of faculty members. These meetings on Monday of orientation week will total approximately three hours.

Wednesday of orientation week will begin with a meeting of all faculty and students for a panel discussion of the topic "Love, Friendship, and Alienation" by several faculty members of the program, followed by a showing of the film Marty, which in turn will be followed by a panel discussion of the film in terms of the theme of the course. These meetings will also last approximately three hours, with brief intermissions.

The last day of orientation week will be devoted to assigning the students to seminar groups, and the students will participate in their first seminar meetings. The day will conclude with an informal group function in which students and teachers can interact on a more personal basis.

These, as well as the other meetings of the pilot course, will be scheduled into the normal sequence of daytime class hours at Golden West College.

2. "The Bases of Human Relationsips."

This segment of the pilot course deals with the physiological, psychological, cultural, environmental, and philosophical determinants of human behavior and will provide the students with an academically solid base from which to begin their own explorations of the theme of the course.

Readings: In addition to readings which may be required in specific workshops, the teachers of the seminars will require readings from the supplemental reading list (Appendix D 2) to add depth, direction, and stimulus to the seminar discussions and greater understanding to the students' reactions to the presentations.

"THE BASES OF HUMAN RELATIONSHIPS"

PRESENTATIONS:

Suggested lectures and panel discussions:

A. Physical determinants.
   - Lecture: Genetics/the human primate (anthro).
   - Lecture: Male/female differences (psych).
   - Lecture: Concepts of human beauty (art).

B. Psychological/philosophical determinants
   - Lecture: Natural instinct/the collective unconscious (psych).
   - Lecture: Fate and Freedom (phil).
   - Lecture series: The universality of perception.
   - --- Sense perception of color and texture (art and psych).
   - --- Perception through language: Two views (anthro and linguistics).

C. Psychological/environmental determinants
   - Lecture: Maternal stimulation/deprivation (psych).
   - Lecture: Environment/adaptation (anthro and geog).

D. Socialization
   - Lecture series: Socialization: models, values, roles (phil, soc, and anthro).

MEDIA:

Film: Lord of the Flies

Film: In the Shadow of Man

Slides: Art Works Depicting Human Beauty

Film: Oedipus Rex

Film: Mother Love

Film: The Desert People

Film: Baboon Behavior
Slides: Excerpts from Sears Catalog Illustrating Value Systems
Video Tape: The Lie
Film: Zorba the Greek

SEMINARS:

Suggested questions for seminar discussions:

How do the parameters of human relationships influence us?
To what extent do these affect human inter-relationships?
Which determinants of human behavior are with us at birth?
Which of these are physical determinants?
Which mental?

Which determinants of human behavior do we acquire after birth?

What are the possibilities of choice in the ways we behave in our relationships?
How can we synthesize the preceding material and apply it to our lives?

WORKSHOPS:

(Fuller explanations in Appendix B)

1. Genetics workshop.
2. Chimp observation.
3. Human sexual behavior.
4. Psychodrama: Male/female role-playing.
5. Photography: Human studies.
6. Obscenity and Censorship: Research in language and art of the basis of taboo.

7. Conditioning lab.
8. Musak lab.
9. Ecology lab.

10. Role-playing lab: transactional analysis.
11. Encounter groups.
12. Communication facilitation workshops.

3. "Alienation."

This segment of the pilot course focuses on a human condition which has generally been viewed either as a unique problem of twentieth century humankind or as one of our universal afflictions, a price attached to the honor of being human. The lectures and media presentations outline the traditional approaches and representations of alienation found in the humanities; the seminars explore the definitions of the condition; the workshops test the students' opinions through experimentation and research.

Readings: In the seminars and workshops, special background materials and works from the supplemental reading list may be assigned; the main reading assignments for this segment of the course, however, will come from one of the required texts, Alienation: A Casebook, edited by David Burrows and Frederick R. Lapides.

"ALIENATION"

PRESENTATIONS:

Lectures and Panel Discussions:

A. Introduction.

Panel discussion: Types of alienation, reference to The Pawnbroker.

B. Causes of alienation.

Lecture series: Socio/ethnic/historical/ economic causes.
Lecture series: Institutional causes (technology, architecture).
Lecture: Our lack of cultural definition (anthro).

C. Alienation as a way of coping

Lecture series: defense mechanisms, self-actualization, adaptation, mind-body-soul disunion (psych, lit).

D. Alienation in the arts.

Panel discussion: The alienation of the artist (music, art, lit).
Panel discussion on readings (lit).

Panel discussion on David and Lisa: alienation and friendship.

MEDIA:

Film: The Pawnbroker

Film: The Heart Is a Lonely Hunter

Slides: Representations of Alienation in Art and Architecture

Music: Alienation in Modern Music

Slides: Art Works Throughout the Ages on the Theme of Alienation
Music: Performance (Illustration of Panel Discussion)
Film: David and Lisa

SEMINARS:

What is alienation?

What are its causes?

Is alienztion a characteristic only of our time?

Or is alienation a universal condition of humanity?

To what extent is alienation a problem?

How can we synthesize the preceding material and apply it to our lives?

WORKSHOPS:

1. Psychological lab in alienation.

2. Field research in kinds of alienation.
   a. Racial
   b. Psychological
   c. Age
   d. Educational
   e. Cultural
   f. Economic

3. Communication workshop.
4. Survival scenario: A tape-directed workshop experiment in alienation.

5. Field research in alienation in contemporary art.
6. Workshop in transactional analysis: alienation.
7. Fractured reality project.

Photography by Barbara Morgan

4. "Love and Friendship."

The final segment of the pilot course offers various perspectives from the humanities on the emotions which bind humans to one another--from sexual love to love of country. In the workshops, students may seek to facilitate communication between themselves and others and to discover patterns of human behavior which create peace and cooperative productivity. As in other segments of the course, the seminars will attempt to effect a synthesis of the cognitive learning resulting from the presentations and the experiential learning possible in the workshops.

Readings: In addition to special assignments, the main reading assignments for this segment of the course will be from the required text, Love, Sex and Identity, edited by James Gould and John Iorio.

"LOVE AND FRIENDSHIP"

PRESENTATIONS:

Lectures and panel discussions:

A. Introduction
   Panel discussion: Love and friendship.

B. Union with others.
   1. One-to-one.
      Lecture set: man-woman love (anthro and psych).
      Panel discussion: types of friendship.
   2. One-to-small group.
      Lecture set: tribal union, the family, the community, communes (soc, anthro, psych.).
   3. One-to-large group.
      Panel discussion: patriotism and humanitarianism as forms of love.

C. Union with self.
   Panel discussion: What is self-love?

MEDIA:

Film: West-Side Story

Slides: Love Depicted in Art
Film: Harold and Maude

Film: Women in Love
Film of Ballet: Romeo and Juliet

Film: I Never Sang for My Father

SEMINARS:

How do we define the different kinds of love including friendship?

Man-woman love?
Friendship?
Associations?

Family Love?
Love of group, of community?

How is self-love related to our relationships with others?
How can we synthesize the preceding material and apply it to our lives?

WORKSHOPS:

1. Sociogram workshop I: the workshop as a group, other school groups.

2. Computer-matching experiment.
3. Writing a marriage contract.
4. Art workshop in love.
5. Music workshop in love.
6. Sociodrama of family love.
7. Experiment in cooperative living.
8. Sociogram workshop II: family analysis, other small groups.

9. Research in patriotism.
10. Humanitarian or civic union project.

11. Meditation/yoga workshop.
12. Biofeedback and self-control lab.

Photographed by Jay Thompson

5. Last Week: Celebration

The pilot course will conclude with the Celebration Week presentations of student projects and performances. A fuller description of these activities may be found in the General Description section.

III. GENERAL DESCRIPTION OF THE PROGRAM

A. Purpose and Goals.

1. Purpose. The purpose of the Interdisciplinary Humanities Program is to create an alternative to traditional offerings in the area of general education. As indicated in the original proposal, too often discipline-oriented general education programs rigidly categorize the ideas, concepts, and experiences deemed appropriate for an educated person. The result is often isolation and insulation, with connections and interrelationships occurring only accidentally. Furthermore, the usual approach of general education courses has been to stress the cognitive domain of learning, sometimes at the expense of personal, social, and cultural needs. Such a procedure frequently results in compartmentalized knowledge of facts but not of their interconnections or relevance to human life.

The alternative we seek is a program allowing students to integrate all their experiences in such a way that they perceive the offerings of the traditional disciplines as providing a coherent experience united with rather than separate from their own lives. Such a program relies on an approach based less on a selection of disciplines than on an arrangement of experiences. These experiences are designed to promote understanding of the interrelationships between disciplines--connections that are meaningful to students to the extent that they perceive the relationship of study to their lives. Thus a key unifying factor of the program is a curriculum clustering disciplines and experiences around issues germane to student needs and interests.

We believe that methods of pedagogy can greatly influence the degree of interconnectedness the student perceives. The program offers three major strategies for engendering an integrated perspective.

The first method provides for a mix of traditional areas of course work by including faculty who bring concepts, information, and procedures from different academic disciplines into the program. By sharing their expertise with one another, individual faculty members widen their own vision so that they come to the students as generalists as well as experts and fellow learners--to the benefit of the students.

The second approach involves modes of learning. This term refers to different ways of knowing--for example, knowing through the scientific method, through intuition, through creating, and through analogy. This classification of learning differs from the categories of the academic disciplines. Though the scientific-method mode is often considered to be in the domain of the scientist, and the creative mode in the domain of the artist, we recognize that the scientist must operate also in the creative mode and that the artist quite often uses the scientific method. This distinction between modes of learning, therefore, is not dependent upon discipline-oriented differences in learning, but refers to ways of gaining knowledge that cross discipline boundaries. Further, all these modes of learning contain their own blends of cognitive, affective, and experiential learning. Consequently, we have incorporated into the program many diverse modes of learning, plus opportunities for the students to perceive the interrelationships between these modes.

The third major strategy for bringing about an integrated perspective involves a mixture of cognitive, affective, and experiential learning. The cognitive domain of learning is rarely slighted by teachers, especially experts who feel a great affection for their course content. But we want our students to be interested, too--not only in the course material, but in themselves, in each other, and in the wider community of which they form a part. Hence the program aims at involving students in the excitement of the learning process; but perhaps more important, it seeks to encourage them to cultivate their values and adopt fresh attitudes about a variety of subjects which they might heretofore have seen from only one or two perspectives.

Interests, values, and attitudes occupy the realm of affective learning. A major tactic for engaging the affective domain involves experiential learning--learning by doing, by participating in some group or individual experience rather than merely submitting to or enduring it. Concern for affective learning has led us to a program which places a great deal of emphasis on active experiences, an emphasis based on data demonstrating that active physical involvement with subject matter makes an intense impression on learners and abides longer in their memories than does aural or visual involvement alone.

The program thus aims at creating an interdisciplinary environment wherein the interrelationships among disciplines and people can be established in the minds of our students. Within this environment, we seek to fulfill the following goals.

2. Goals. Although each participating discipline will bring into the Interdisciplinary Humanities Program specific goals having to do with basic content and methodology, the following general goals apply to every segment of the program:

a. The program will:

provide exposure to a variety of ideas, feelings, and experiences;

provide experiences promoting cognitive, affective, and experiential learning;

provide a learning experience more student-centered and problem-oriented than teacher- or discipline-oriented;

introduce the students to a wide variety of disciplines, with focus on their interconnectedness to a central topic related to student interests and needs;

create mechanisms for ensuring the maintenance of the interdisciplinary character of the course, and for conducting on-going evaluation and adaptation of the course to serve student needs.

b. We intend that the students:

manifest an integrated understanding of the interrelationships among disciplines;

indicate progress in learning different modes and methods of learning, to include an awareness of the limitations and possiblities inherent in each;

manifest an understanding and concern for the implications of the question concerning what it means to be human;

indicate growth in awareness and self-valuing;

indicate growth in awareness and valuing of interpersonal relationships;

indicate growth in awareness and valuing of the human relationship to nature.

B. Interdisciplinary Mechanisms.

In order to implement these goals and to ensure the interdisciplinary experience, we have incorporated the following mechanisms into the program:

1. Faculty Seminars. Faculty seminars will consist of three hours of weekly meetings of all faculty involved in the program. In these meetings, the faculty will coordinate joint lecture presentations, plan panel discussions, organize media presentations, and organize orientation meetings at the beginning of the semester and celebration meetings at the end of the semester.

   These meetings will also be used by the faculty to effect ongoing coordination of the seminars, ensure the seminars' adherence to the unifying theme of the course, evaluate the group process of the seminars, contribute interdisciplinary insights to each set of seminar leaders, and develop suggestions for additional media, workshops, and presentations.

   These seminars will coordinate and plan workshops, ensure the workshops' adherence to the unifying theme of the course, discover interdisciplinary connections between the projects of different workshops, and develop new workshops to meet student needs and interests.

   The faculty will also use these sessions to watch over the academic integrity of the program and to maintain the program by researching the changing student population, adapting the course to fit different mixes of faculty teams, and evaluating and maintaining the quality of interdisciplinary study. These meetings will further serve as a discovery period for the faculty, creating an atmosphere conducive to developing new insights into the interconnectedness of the course material as well as better ways of interacting with themselves and their students.

2. Joint Faculty Participation in Lecture Presentations. Lectures will be team efforts, and panel discussions and dramatic offerings will be used frequently. All faculty will participate in analysis of media presentations. This cooperative faculty interaction will continue to offer the students differing viewpoints and modes of learning throughout the course.

3. Dual Faculty Leadership in Seminars. Each seminar will be led by two instructors from different disciplines. Such a framework will expose the student to differing modes of learning as the instructors discuss the course material. One instructor will be responsible for leading the discussions, evaluating student performance in the seminar, and organizing the content of these sessions; the other will function as an assistant, participating in discussions and offering critiques of the progress and quality of these sessions.

4. Dual Seminar System. All students will be enrolled in two different seminars, each of which will examine different aspects of the main topic. With two instructors in each seminar, students will be exposed to at least four discipline perspectives as they analyze, evaluate, and synthesize the course material.

5. Learning Experiences of the Workshops. Workshops will introduce students to differing modes of experiential learning that exist in art, music, drama, dance, literature, and the social sciences. These concrete experiences, supervised by faculty members, will allow students to develop kinds of awareness not available in presentations or seminars.

6. Integration of the Various Aspects and Stages of Course Work. Great care will be taken to interrelate all aspects of the course work. In order to establish and maintain a vertical integration of course material within the boundaries of a single semester's course, we will establish appropriate sequences and make frequent connections with material previously covered. Horizontal integration between semesters and between simultaneous course offerings in the program will be achieved by incorporating into each semester's offerings the approaches of different disciplines to the three major topic areas of the question "What does it mean to be human?": Human Interrelationships, Human Relationship to Nature, and the Human Self. (These topic areas and the horizontal connections of the program are further discussed in the section entitled "The Five-Year Plan.") Vertical and horizontal integration of the program will emphasize the interconnectedness of the material, further involving the students in the interrelatedness of their experiences.

C. Learning Activities.

The learning activities already mentioned form part of the interdisciplinary program's balance of teaching strategies. As indicated in the description of the pilot course, these activities, which range from large-group presentations to individual work with different media, and which include seminars, workshops, individual and group projects, and individual writings, are coordinated and integrated by the connection of each activity to the unifying theme of the course. Described below are the four main kinds of group activity.

1. Group Activities.

a. Presentations. In these sessions (corresponding to the thesis segments of the original proposal), information will be presented to the entire student body of the program through extensive use of media--films, recordings, tape-slide segments, and video cassettes--as well as through lectures, panel discussions, and dramatic presentations. These sessions will not only offer information; they will be planned to raise questions concerning the topics, generate a feeling for the significance of the questions, and foster a sense of community among the students.

Although the entire faculty of the program will attend each presentation, a minimum of two or three faculty, chosen with the content of the presentation in mind, will be responsible for the actual development of specific presentations, each of which will feature the findings and modes of learning of at least two different disciplines. Presentations will last from one to three hours, depending on the demands of the material being presented. They will be offered more frequently during orientation week and toward the beginning of each segment of the course, and will diminish in duration or frequency in later weeks to allow more time for seminars and workshops.

b. Seminars. Discussion groups (corresponding to the antithesis section of the original proposal) will call for students to explore the implications of issues raised in the presentations, examine interpretations offered by thinkers in the past, communicate their own responses, and formulate ways of clarifying problems while working toward their own solutions. Much of the emphasis in these discussion groups will be on developing meaningful syntheses of material from individual reading, project work, presentations, and the perspectives offered by other members of the seminar.

Although the seminars will be problem-centered rather than discipline-oriented, some of the potentials and limitations of different ways of learning will be suggested to the students as they work with the various approaches of the disciplines involved. Hence, seminars will focus not only on course content, individual interaction, and synthesis of diverse materials, but on the actual processes of learning--on learning how to learn.

Each seminar will involve approximately twenty-five students and two faculty members in one and a half hours of discussion weekly. Since every student and faculty member will participate in two different seminars, each student can work in close association with four faculty members, each qualified in a different discipline, each offering a different perspective.

c. Workshops. A workshop will bring together faculty members and groups of students working on projects in art, music, drama, anthropology, psychology, or other fields. In these sessions, students will develop ways of exploring and expressing concepts and feelings related to the major concerns of the course. They will experiment with their own creativity as well as with areas and methods of inquiry that are new to them. Unlike the seminars, workshops will focus more on tangible representation of ideas and feelings than on reaching an oral synthesis of them: working with clay, participating in a sociodrama, or preparing a tape-slide segment are a few possibilities. Students may work alone or in groups, depending on the project, but all will be required to participate in the planning and preparation of at least one major project for incorporation into either a presentation or celebration session.

All faculty will lead at least one workshop. Later in the course, as ideas and interests are generated by presentations and seminars, students may request workshops addressed to their developing concerns. In such a case, course adaptations needed to meet these requests will be worked out in the faculty seminar. Such workshops would vary in duration according to the demands of the material, the needs of the students, and the availablity of faculty members.

d. Celebrations. Celebration meetings will give students an opportunity to share their interpretations of and solutions to some of the problems considered during the course. This communal project will constitute a synthesis of many of the projects developed in the workshops. Such projects as art work, musical productions, and research presentations (perhaps in the form of film shorts and tape-slide presentations) will be organized around the central theme in such a way as to provide a unified, concrete representation of the diverse approaches and answers to the problems studied.

Possible celebrations could include the re-creation of a Greek Dionysiac festival, with readings of poetry, presentations of plays, and philosophic discussion of appropriate topics; the revival of an old gold town, with students playing the roles of town members and enacting events representative of town life; a celebration organized according to the social patterns and values of a Brook Farm commune; or the creation of an imagined future utopia or anti-utopia expressing ideals students see as most valuable or behavior patterns and beliefs they project from current trends.

As a vehicle for learning, a project of this scope goes beyond the notion of celebration. Many of the difficulties encountered by the students in planning and coordinating such an undertaking will give them a better insight into the problems and possibilities inherent in working with others. By living with the issues for a time, students will further their understanding of issues and of people through a method of pedagogy that is not only conceptual and emotional, but experiential. The active nature of such an undertaking, combined with the excitement, tension, and commitment required to see it through, will provide a learning experience that offers not just a culmination of the course, but a deepened capacity for creative involvement and challenge, and the probability of a more enduring and integrated awareness than that given by traditional programs.

2. Individual Activities. In addition to the four major group activities described above, the program offers other learning methods more conveniently or effectively accomplished alone.

a. Readings. Students in the program will be required to read a varied collection of works from different fields within the humanities. As with the pilot course, the heart of this reading list will be a collection of interdisciplinary works directed at the theme. Seminar and workshop teachers may add to these required readings by making specific assignments from the supplemental readings listed in Appendix D. These reading assignments, combined with the presentations, comprise the main information-giving aspects of the program.

b. Individualized Use of Media. Although most of the media use in the program takes place in the presentations, students will be able to exploit the many media facilities already in existence at Golden West College, as well as a computer facility offering individualized instruction in many humanities disciplines. Media facilities include a video-tape and sound-tape collection as well as a learning center which offers programs in skill development and media work. A student who misses a presentation session could visit the media center to hear an audio tape of a panel discussion or view any slides which may have been presented; a student desiring or needing additional help in basic skills could enroll in a minicourse in the learning center.

c. Individual Research. In addition to the common experiences of the presentations and required readings, individual students will be encouraged to delve into the content of the course as deeply as their interests and abilities permit. Teachers will meet often with students on a one-to-one basis and strive to recommend readings and activities which appeal to each student's particular needs and interests. As indicated in the "antithesis" description of the original proposal, students will be able to select films, slide sets, audio or video tapes, television programs, and books from a collection especially prepared for each topic. If they choose, students electing to conduct individual research may publish the results of their findings for the entire program's student body.

d. Individual Writing. All students will be required to keep a journal and write two position papers. Additional writing will be at the option of individual students or their seminar leaders.

(1) Student Journal. Each student will be expected to maintain a journal in which he explores and develops his own responses to the problems under consideration. At the beginning of the course, journal entries may consist primarily of summary statements and first impressions. Soon, however, the student will be encouraged by his advisor to begin seeking interrelationships and working toward an ongoing synthesis of his thoughts and experiences both in and out of school. Such exercises are intended not only to intensify the student's involvement in the course, but to deepen his knowledge of himself as well.

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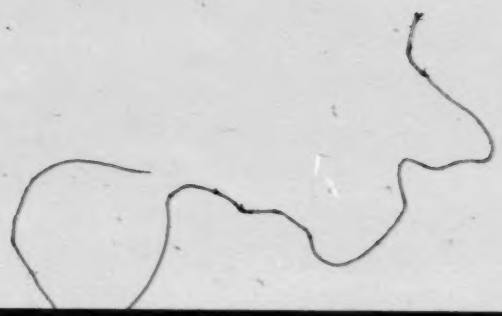
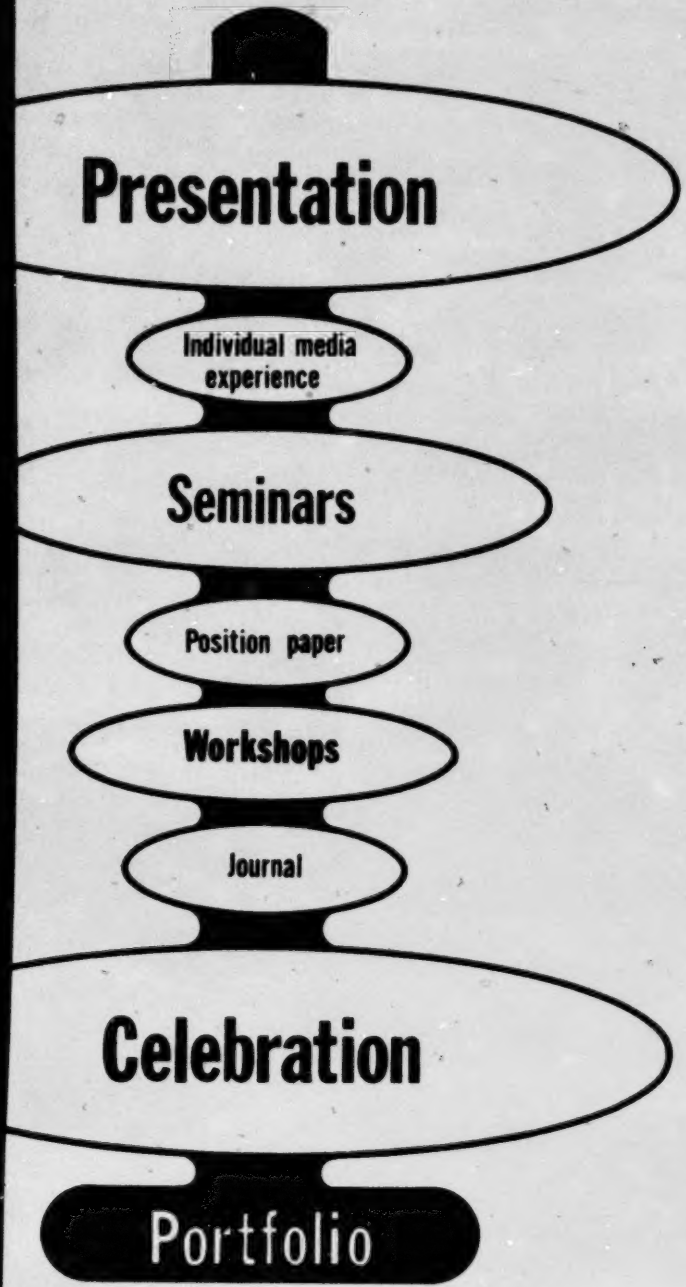
(2) Position Paper. Each student will be required to write one separate position paper for each of his two seminars. In this essay he will argue and explain his own synthesis of some aspect of the issues with which the particular seminar has been concerned. This written presentation of a thesis is designed to help the student clarify, communicate, and test his own synthesis of ideas gathered from the presentations and readings. It will be reproduced for all members of the seminar and can thus become material for seminar discussion, leading to increased understanding among seminar participants both of subject matter and of each other.





This diagram illustrates our attempt to provide for depth as well as breadth of both academic and inter-personal learning. All students attend the presentation sections as one large group, deepen their involvement with issues raised through individual work and small-group projects and discussions, and come together again as a large group in the celebration sections.

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D. Administration of the Program.

1. Program Director. The chief administrator of the Interdisciplinary Humanities Program will be the Program Director, who, like the Planning Project Director, will be selected by the president of Golden West College. The Program Director, who most likely will be selected from the existing administrative staff of the college, will supervise the personnel in the program, serve as representative of the program to the college's curriculum council, and authorize budget expenditures within the program. The Program Director will also serve as liaison between the program and the divisions involved in the program.

2. Faculty Selection and Assignments. Selection of the eight faculty for the Interdisciplinary Humanities Program will be supervised by the Program Director. Each will represent a different discipline from the general areas of the Arts and the Humanities.

Faculty members will commit four-fifths of their teaching loads to the Interdisciplinary Humanities Program during the academic year. The remaining fifth of the teaching load will be assigned to the respective disciplines of the faculty members, enabling them to retain departmental and division ties and to remain current in the subject matter of their disciplines. These goals will be further promoted by the system of faculty rotation in the program, described under "The Five-Year Plan."

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E. Evaluation.

1. Evaluation of Students.

a. Criteria. Evaluation of students will be consistent with the general philosophy of the program in that it will reflect the student's degree of participation in affective and experiential as well as cognitive experiences. Although the cognitive learning process can be observed and measured by means which approach objectivity, the assessment of affective and experiential learning involves a greater degree of subjective response on the part of the teacher. While this more obvious subjectivity does not invalidate evaluating, it does require a full, detailed explanation to the student of the processes and criteria involved in determining the quality of his work.

The student's grade will reflect his individual effort, not primarily his performance in competition against other students. His evaluation will be based on his intellectual growth, his degree of participation, his learning ambitions, his self-discipline in the learning process, and the results of his individual explorations as well as cooperative investigation with other students and faculty.

b. Standards. Standards for evaluating the quality of the students' work will be compatible with those presently adhered to in general education courses at Golden West College. Instructors in the program, through the means of the faculty seminar, will attempt to monitor the evaluation standards applied in the program to avoid unfair disparities between instructors.

To earn recognition of superior work, the student must exhibit thoroughness, originality, and critical thinking. Students completing the program satisfactorily will have also given evidence of basic communication skills.

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c. The Portfolio. All judgments of the quality of the students' work in the program are based on their portfolios. The portfolio is the physical proof of the entirety of the student's work for the semester. Each student will be assigned one of the faculty members as advisor. The advisor will review the student's portfolio, in conference with the student, at mid-semester and at the end of the semester. On both occasions, a written evaluation by the advisor will be added to the student's portfolio. The material contained in the portfolio to be judged in these evaluations consists of the following:

(1) Journal: A written collection of the student's ideas, impressions, reactions to readings and media-viewing, etc., accumulated throughout the semester.

Journals will be read regularly--about every two weeks--by the student's advisor. The advisor will offer oral and written responses to the student in order to help him discover the shape of his own thoughts and to assess his development.

(2) Position Papers: Statements of the student's response to the central issue of the course. All students will be expected to write at least two position papers to add to their portfolios.

(3) Projects: Material projects the student has completed in the workshops. These projects may include such materials as art works, creative writings, photographs, types of music the student has composed, reports of research or field work experiences, video or sound tapes of dramatic or musical performances, or any material object that the student submits as a reflection of his learning process.

(4) Mid-Course Evaluations: Brief evaluations written by the student's teachers throughout the semester as observations of the quality of the student's learning based on his participation in seminars and workshops, and on student-teacher conferences.

These mid-course evaluations will be dated, and may show a change of opinion on the teacher's part, since the teacher as fellow learner may communicate in these evaluations his own growth in understanding of the student's perspective. These evaluations of the student's seminar-workshop work and of his journal and position papers will be added to the student's portfolio at regular intervals and may be requested by the student or initiated by a teacher at any time in the semester.

Copies of these evaluations are to be kept on file in a central location for faculty use.

(5) Students' Evaluations: Any written evaluations by the student of his own work or of the course; other students' or outsiders' opinions of his work (solicited by the student himself for his portfolio).

d. Procedure. These materials will be accumulated in the portfolio throughout the semester and then reviewed and appraised at the end of the semester by a team of the student's teachers. A written statement explaining the evaluation will be added to the portfolio and the portfolio will be returned to the student. A copy of this final evaluation will go into the central file for future reference and for evaluation of the course.

The written final evaluation is a complete, constructive, individualized assessment of the student's work in the course. For administrative purposes, however, this final evaluation will be summarized by one of the three grades:

Honors
Acceptable
Not Acceptable

(These categories are a variation of the credit/no credit grading system presently in use at Golden West College.)

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e. Special Evaluation.

(1) Letter Grade. If a student prefers to have a letter grade assigned to his work, he may petition his evaluation team for one.

(2) Discipline Equivalencies. If a student prefers to have discipline equivalencies assigned to his work, he may petition his evaluation team to review his portfolio and recommend discipline equivalencies for his work, subject to approval by the administration of the college. For instance, for the ten units of the course, a particular student might receive equivalencies of two units of psychology, two units of literature, three units of art, one unit of anthropology, and two units of sociology.

(3) Partial unit credit. If a student must withdraw from the program or substantially decrease his participation in the program, his portfolio will be reviewed at that time in order to determine if partial unit credit is justified. An evaluation team of the teachers of his seminars will determine the amount of partial credit, if any, that he will receive, based on the following criteria:

(a) The student must have completed at least one project or learning experience.

(b) The student must have participated in all phases of the program during the time he was enrolled.

Students receiving partial credit are eligible only for the grades of acceptable or not-acceptable.

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2. Evaluation of Teachers and of the Course.

Teachers and students will continually evaluate the course. In the central file where copies of student evaluations are kept, a file on each seminar, workshop, and presentation will be maintained for written comments by students and teachers. Evaluations will be solicited from the students, regularly scrutinized, and discussed in faculty seminars to evaluate and improve the quality of the program and the faculty's participation in it.

IV. PHASE II: FIVE-YEAR PLAN

A. Planning. The pilot course for fall semester 1974 will be the first offering in an integrated set of courses, the Interdisciplinary Hum nities Program, with the course for spring semester 1975 and subsequent courses to be developed while the program is underway. Those faculty members appointed to teach in the pilot program will be provided with overtime pay during the spring semester of 1974 for the purpose of preparing course outlines and media materials for the program. An extensive publicity campaign will also be mounted during this period to inform potential students about the program. In addition, the faculty will be awarded six-week fellowships on a full-time basis during the summer of 1974 for more detailed planning and preparation for the first semester and for preliminary preparation for the second semester.

Faculty teaching in the program will participate in the faculty seminar, which, in addition to coordinating, evaluating, and facilitating the course underway, will coordinate planning for the course offering for the following semester.

B. Pattern of Development. During the ten semesters of the five-year period, ten different courses will be developed for the program: four (including the pilot course) in the first topic area (Human Interrelationships) and three each in the second (Human Relationships to Nature) and third (The Human Self). The program will cover each of the three topic areas in each three-semester period beginning spring semester 1975. This schedule of development is, of course, subject to modification in response to the following factors: total enrollment in the program, rotation of faculty, response to specific student needs and interests, and additional funding.

C. Faculty Rotation. Selection of faculty will be supervised by the Dean of Academic Affairs.

Rotation of faculty is desired so that as many instructors as possible might be included in the interdisciplinary program without jeopardizing continuity.

Beginning in the second year of Phase II (Fall 1975), a maximum of two of the program's faculty will be replaced by new faculty each year. In the fourth year of Phase II, faculty who were replaced in the second or third year may apply for re-entry into the program. This pattern of rotation makes it possible for a maximum of sixteen teachers to be involved in the program over the five-year period. We feel it is important to ensure that at any given time no more than two faculty, or one-fourth of the staff, be new to the program. By means of such rotation, the program will enjoy the intellectual rejuvenation of new faculty with fresh approaches, but will not suffer the loss of continuity and experience caused by a more rapid turnover.

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This pattern of rotation is dependent upon the number of faculty who volunteer to teach in the program and the developmental needs of the program, which may require that other humanities disciplines be added.

APPENDIX A: BIOGRAPHICAL INFORMATION ON THE AUTHORS OF THE ORIGINAL PROPOSAL, AND THE MEMBERS OF THE COMMITTEE.

Authors of the Original Proposal:

1. R. Dudley Boyce--President, Golden West College

   B.A., Stanford University, Economics and Personnel Administration; M.A., Stanford University, Counseling and Guidance and Educational Administration; Ed.D., Stanford University, Educational Administration and Social Psychology; further graduate study: Harvard Graduate School of Business; Claremont Graduate School.

2. William F. Shawl--Dean of Academic Affairs, Golden West College

   B.A., Eastern Washington State College, Education; M.A., University of Montana, History; Ed.D., University of California at Los Angeles, Higher Education.

3. Thomas H. Gripp--Director, Program Planning and Budgeting Systems, Coast Community College District

   B.A., University of Puget Sound, Tacoma Washington, English and German; M.A., California State University at Long Beach, English; Ed.D. (in progress), University of California at Los Angeles, Administration of Higher Education and Instructional Technology.

The Program Director:

4. Edith A. Freligh--Associate Dean of Instruction, Golden West College

   B.A., University of Washington, Music; M.A., University of Washington, English; Ed.D., University of California at Los Angeles, Community College Administration.

Planning Committee:

5. Robert Bernhagen--Instructor of History (Social Sciences Division), Golden West College

   A.A., Orange Coast College; B.A., M.A., California State University at Fullerton.

6. Barbara Dilworth--Instructor of Literature (Communications Division), Golden West College

   B.A., Mississippi State University, English; M.A., University of Georgia, English; Ph.D. (in progress), University of California at Irvine.

7. Allen Giles--Instructor of Music (Fine and Applied Arts Division), Golden West College

   B.A., M.A., Boston University, Music; Ed.D. (in progress), Columbia University; further graduate study: Eastman School of Music, University of Michigan, Fontainebleau Conservatoire.

8. Michael Melville--Instructor of Philosophy (Social Sciences Division), Golden West College

   B.A., M.A. University of Utah, Philosophy; Ph.D. (in progress), University of California at Irvine; further graduate study: University of California at Santa Barbara.

9. Charles Mitchell--Instructor of Theatre Arts (Fine and Applied Arts Division), Golden West College

   B.A., California State University at Long Beach; M.A. California State University at Fullerton.

10. Girard Smith--Instructor of Psychology (Social Sciences Division), Golden West College

    B.A., University of California at Davis, Agriculture; M.A., California State University at Long Beach, Psychology; practicing psychologist.

11. Joyce Lanor Morden Torbert--Instructor of Anthropology (Social Sciences Division), Golden West College

    B.A., California State University at San Diego, German, Psychology, and Nursing; M.A., California State University at San Francisco, Anthropology.

12. Charles Whitchurch--Instructor of Literature (Communications Division), Golden West College

    B.A., Santa Clara University, History and Philosophy; M.A., University of California at Irvine, Comparative Literature; Ph.D. (in progress), University of California at Irvine.

13. John Wordes--Instructor and Chairman of the Fine and Applied Arts Division, Golden West College

    A.A., Pasadena City College; B.A., M.A., California State University at Los Angeles.

APPENDIX B: DESCRIPTION OF WORKSHOPS OF PILOT COURSE.

1: WORKSHOPS FOR SECTION 1 OF PILOT COURSE: "THE BASES OF HUMAN RELATIONSHIPS."

These workshops are research and exploration groups which focus on experiential study of the physiological, psychological, environmental and social bases of human relationships.

1. Genetics Lab: A short introduction to the study of genetics, including genetic terminology, inheritance patterns, mathematics of genetic probability, and mechanics of protein synthesis.

   Goal: The student will develop and demonstrate an understanding of some of the genetic determinants of human behavior.

2. Chimpanzee Observation: Actual observation of chimpanzees at Lion Country Safari under the auspices of the Stanford University Chimpanzee Project headed by Jane Van Lawick-Goodall. Students will learn to recognize individual chimpanzees, and to observe and record various kinds of behavior.

   Goal: The student will make comparisons between human and non-human primate behavior.

3. Human Sexual Behavior: Basic behavioral differences between male and female.

   Goal: The student will manifest an understanding of human sexual behavior.

4. Psychodrama: Male and female role-playing. Role-playing of various aspects of male and female behavior. Students will model behavior of both sexes and discuss the feelings manifest in the role playing.

   Goal: The students will learn to understand society and themselves, to see the roles society expects them to play, to see the ways in which expectations influence their relationships with others, to explore their feelings about those roles, and to develop creative ways of relating to others.

5. Photography: Beauty, human or environmental. The exploration of human or environmental beauty. Students will learn how to use still and motion picture camera equipment. The student will learn the basic technical and aesthetic photographic concepts needed to produce a photo essay.

   Goal: The student will demonstrate knowledge of camera techniques, and will explore various concepts of beauty, through production of a photographic essay.

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6. Obscenity: This workshop will attempt to arrive at a working definition of obscenity through reading works of literature, viewing art, films and drama, and discussing and studying legal definitions of obscenity.

   Goal: The student will arrive at his own definition of obscenity, see it in relation to current definitions of the term, and manifest an awareness of the extent to which cultural assumptions influence personal mores.

7. Ecology: An exploration of the ecology of the Orange County Area.

   Goal: The student will demonstrate an understanding of the ways in which his environment influences his relationships with others.

8. Conditioning Lab: Studies in conditioning of rats and other laboratory animals by deprivation. Readings of various research studies published in the field.

   Goal: The student will demonstrate an understanding of the kinds of forces, such as deprivation and stimulation, which condition human behavior.

9. Muzak: The exploration of how artistic creations are used to condition people to buy products, and the ways in which musical perception is affected by Muzak.

   Goal: The students will have an opportunity to weigh the impact of this ubiquitous phenomenon, and will demonstrate an awareness of this type of conditioning.

10. Role-Playing: Encounter groups in transactional analysis, led by a professional facilitator, concentrating on role-playing in various ego states (parent, adult, child).

    Goal: Students will demonstrate an awareness of the various ego states from which they interact with others.

11. Encounter Groups: Communication groups, led by professional facilitators, in which students are helped to examine and deal with their own feelings about themselves and others. Exercises aimed at bringing out these feelings and facilitating open communication will be used.

    Goal: Students will manifest an ability to interact with themselves and each other openly and honestly.

12. Communication Facilitation: Workshops dealing with the ways in which language is used during the socialization process, and the ways language can be used to deliberately mislead.

    Goal: The student will demonstrate an awareness of the social mechanisms of language and increase his awareness of how these mechanisms limit as well as facilitate communication.

B 2: WORKSHOPS FOR SECTION 2 OF PILOT COURSE: "ALIENATION"

These workshops provide opportunities for students, through experimentation, research, and group experiences, to define alienation and to develop tactis or philosophy to deal with it.

1. Psychological Alienation Lab: This lab involves the student in observation and experimentation of classical and operant conditioning techniques.

   Goal: The student will understand the development of defense mechanisms to aid his comprehension of alienation.

2. Field Research Projects in Kinds of Alienation: These workshop projects allow the student through actual experiences to sharpen his definitions of alienation and to test his theories through research.

   a. Racial Alienation Projects: A typical project in racial alienation might involve the students in an attitude survey of racial stereotypes.

   b. Psychological Alienation Projects: A typical project in psychological alienation might bring the student into contact with psychologists and patients concerned with alienation as a problem of mental illness.

   c. Age Group Alienation Projects: A typical project in age group alienation might consist of an encounter group of students of different generations addressing that cliché of alienation, The Generation Gap.

   d. Alienation in Education Projects: A typical project here might require the students to study Golden West College as a social entity to define ways in which such an entity encourages or discourages interpersonal alienation.

   e. Cultural Alienation Projects: An example of this kind of project might call upon the student to measure the extent to which interpersonal communication breaks down as a result of a factor such as a difference in dress or hair-style.

f. Economic Alienation Projects: To explore experientially economic alienation, a group of students either might research a major economic system, such as that created by Marx and Engels, to evaluate the degree of economic alienation probable in such a system, or might research the material artifacts of our present society, such as architecture or pop art, to test these as possible causes of alienation.

Goal of all these field research projects: The student will gain experiential understanding of specific kinds of alienation and their probable causes.

3. Communication Workshop: This workshop involves the student in library and field research in oral, written, and non-verbal communication as expressions of and means of creating various kinds of alienation.

a. An example of a project of this type might be a student-organized experiment in variance of communication patterns as a cause of alienation, perhaps a testing of Edward Hall's theory of conversational distance differentials (Silent Language).

b. Another example might be a research project in language barriers between speakers of English, experimenting in the ways talking can be a means of preventing communication rather than creating it, with as possible source text Hayakawa's Language in Thought and Action, or Orwell's "Politics and the English Language."

Goal: The student will gather examples to strengthen his position on the expression of alienation in our culture.

4. Survival Scenario: This workshop is an experiment in artificially induced alienation. A student group would act out a tape-directed survival scenario, for instance, directing the group as if it were trapped in an automated fall-out shelter during a nuclear holocaust.

   Goal: Using a hypothetical plot in which stressors of various types are programmed into the making of critical decisions, the experiment would increase the student's ability to evaluate value judgments and explore situational factors.

5. Field Research in Alienation in Contemporary Art: This workshop would involve observations and collection of data to support or refute the thesis that alienation is expressed by various sub-groups of our culture. It would include the experiencing of concerts, poetry, music, sculpture, and stage productions.

   Goal: The student will increase his understanding of the role of communication as a major factor in human interrelationships, especially as a major factor in alienation.

6. Workshop in Transactional Analysis: This group project uses techniques generated by Eric Berne; students will analyze communication transactions between people.

   Goal: The student will become aware of the ways in which people manipulate or subvert the communication process, often resulting in frustration and alienation.

7. Fractured Reality Project: This is a project in psychological and philosophical role-playing in which the concept of metaphysical alienation is introduced in terms of man's choices and the ways those choices affect self-concept and the perception of others.

   Goal: Through research and project assignments, the student will increase his understanding of alienation.

B 3: WORKSHOPS FOR SECTION 3 OF PILOT COURSE: "LOVE AND FRIENDSHIP"

These workshops focus on various aspects of union with others through research and exploration. Several involve artistic self-expression or self-actualization experiences.

1. Sociogram Workshop I: A description of interpersonal relationships within a particular school group: class, seminar, or workshop.

   Goal: The student will clarify his relationship to other students and faculty with the intent of better understanding the dynamics of interrelationships within a small group.

2. Computer Matching Experiment: The student will construct a questionnaire aimed at selecting those with whom he feels he is most likely to develop a friendship, and then administer the questionnaire to his friends and to other students.

   Goal: The student will discover how aware he is of the bases of his friendship with others.

3. Writing a Marriage Contract: The student will write a marriage contract outling duties, expectations, and obligations of each member of a marriage.

   Goal: The student will clarify his own expectations of himself and others in personal, ongoing one-to-one situations.

4. Art Workshop: Expressing love in material creations. The student will attempt to express various kinds of love (familial, romantic, patriotic, transcendental) through artistic creations such as painting and sculpture.

   Goal: The student will experience his own creativeness while demonstrating his feelings for others.

5. Music Composition and/or Performance: Vocal and/or instrumental performances. Musical theatre works relevant to the topic will be composed and performed. Students may learn to use the ARP Model 2600 Synthesizer in composition.

   Goal: The student will learn to express himself through musical creation, especially to express his affective understanding of love, friendship, or self-understanding through creative musical self-expression.

6. Sociodrama of Family Love: Sociodrama exploring different types of love: parent for child, child for parent, sister-brother, etc.

   Goal: The student will explore various kinds of family relationships and express his feeling through drama. The students will learn acting techniques as an aid to sociodrama, and will learn to recognize roles played on stage as well as in life. Students will act out situations to facilitate problem recognition.

7. Experiment in Cooperative Living: Study of various types of cooperative living, such as communes, open marriages, multilateral marriages, and other group living situations. Field trips to existing communes will be taken, and the students may experiment with a communal situation.

   Goal: The student will explore alternative life styles now important in America.

8. Sociogram Workshop II: A description of interpersonal relationships outside of the classroom situation, such as family, social club, neighborhood, etc.

   Goal: The student will clarify his relationships to others in the community.

9. Patriotism Research: Students will explore various kinds of patriotism and nationalism, through literature, films, and field trips.

   Goal: The student will gain insight into types and manifestations of love for country.

10. Humanitarian or Civic Union Project: Constructive application of one's views. The student will undertake a community project, such as a mini-park, organizing it, raising funds, planning, and carrying it through to completion.

    Goal: The student will learn to relate to others in the community while creating something which will better the community.

11. Meditation/yoga Workshop: Transcending the self through exercise techniques of yoga and meditation.

    Goal: The student will learn physical exercises which may lead to experiences of transcendence and greater knowledge of self.

12. Biofeedback and Self-control Lab: The student will use biofeedback techniques to learn to control the autonomic nervous system.

    Goal: The student will acquire a method of relieving anxiety.

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APPENDIX C: LIST OF ADDITIONAL MEDIA FOR PILOT COURSE

C 1: LIST OF ADDITIONAL FILMS AND VIDEO TAPES: This list of suggested films and video tapes offers alternates to the films and video tapes listed in the outline of the pilot course, and also serves as media suggestions for small group or individual research.

1. All Quiet on the Western Front
2. The Baby Maker
3. The Ballad of a Soldier
4. The Best Years of Our Lives
5. Brian's Song
6. Carnal Knowledge
7. The Children of Paradise
8. The Defiant Ones
9. La Dolce Vita
10. Friends
11. The Graduate
12. Hamlet
13. Heartbreak Kid
14. Home From the Hill
15. I Am Curious (Yellow)
16. Last Tango in Paris
17. Les Liaisons Dangereuses
18. The Lie
19. The Loneliness of the Long Distance Runner
20. The Lovers

21. A Man and a Woman
22. Medea
23. Of Mice and Men
24. Midnight Cowboy
25. No Down Payment
26. No Exit
27. A Patch of Blue
28. Phaedra
29. Pressure Point
30. Rachel, Rachel
31. The Rain People
32. The Rainmaker
33. The Red Balloon
34. The Red Pony
35. Ritual Courtship
36. The Rose Tattoo
37. Satyricon
38. Separate Tables
39. Silent Night, Lonely Night
40. Sounder
41. The Stranger
42. The Sun Also Rises
43. Sundays and Cybele
44. That Certain Summer
45. The Treasure of Sierra Madre
46. A Tree Grows in Brooklyn
47. The Virgin Spring
48. A War With Children
49. Who's Afraid of Virginia Woolf
50. Wild Strawberries

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C 2: LIST OF MEDIA TO BE PRODUCED AT GOLDEN WEST COLLEGE FOR THE INTERDISCIPLINARY HUMANITIES PROGRAM:

1. Slide-tape presentations: Programs involving multi-screening and split-screen projection, as well as single screen projection, and utilizing narration, poetry readings, and music, dealing with various aspects of alienation, friendship and love.

2. Films:

   a. "Interpersonal Relations at Golden West College"

   b. "Patterns of Alienation in Huntington Beach"

   c. "Environment Influences on Student Behavior"

   d. "Student Sensitivity Session on Love, Friendship, and Alienation"

   e. "Alienation and the Performing Arts"

3. Sound recordings: Various musical programs on the themes of love, friendship, and alienation.

4. Video tapes: Color and black-and-white video tapes of student drama and dance performances and of student activities, as well as student-produced presentations.

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APPENDIX D: BIBLIOGRAPHY

D 1: REQUIRED TEXTS

Burrows, David and Frederick R. Lapides, eds. Alienation: A Casebook.

Gould, James and John Iorio, eds. Love, Sex and Identity.

D2: SUPPLEMENTAL READING

Berne, Eric, M.D. What Do You Say After You Say Hello?

Conrad, Joseph. The Secret Sharer.

Copland, Aaron. What to Listen for in Music.

Frank, Anne. Diary of a Young Girl.

Frankl, Victor. Man's Search for Meaning.

Fromm, Erich. The Art of Loving.

Green, Hannah. I Never Promised You a Rose Garden.

Gunther, Bernard. Sense Relaxation.

Harris, Thomas, M.D. I'm OK; You're OK.

Joyce, James. "Araby," "Ivy Day in the Committee Room," "The Dead."

Kafka, Franz. Letter to His Father.

Kesey, Ken. One Flew Over the Cuckoo's Nest.

Krutch, Joseph Wood. The Measure of Man.

Lorenz, Konrad. King Solomon's Ring.

May, Rollo. Love and Will.

Mayeroff, Milton. On Caring.

Norton, David L. and Mary F. Kille. Philosophies of Love.

Schacht, Richard. Alienation.

Skinner, B. F. Beyond Freedom and Dignity.

Steinbeck, John. Tortilla Flat.
Tolstoy, Leo. The Death of Ivan Illytch.
Turnbull, Colin M. The Mountain People.
Updike, John. "Wife-Wooing."
Van Lawick-Goodall, Jane. In the Shadow of Man.
Vonnegut, Kurt, Jr. Cat's Cradle.
Young, Wayland. Eros Denied.

D 3: PLAYS (TEXTS FOR SUPPLEMENTAL READING)

1. Greek

Euripides, Medea.
Sophocles, Antigone.

2. Shakespearean

Antony and Cleopatra.
As You Like It.
Hamlet.
King Lear.
Othello.
Romeo and Juliet.
Twelfth Night.

3. Restoration and French

Molière, The Misanthrope.
Racine, Phaedra.
Wycherly, The Country Wife.

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4. Modern

Albee, Who's Afraid of Virginia Woolf?
Buchner, Wozzeck.
Ibsen, Hedda Gabler.
Shaw, Candida, Man and Superman.
Simon, Barefoot in the Park.
Williams, A Streetcar Named Desire.

APPENDIX E: DISCOGRAPHY

Berg, Wozzeck.
Bernstein, West-Side Story.
Mozart, The Marriage of Figaro.
Prokofiev, Romeo and Juliet (Ballet).
Puccini, La Boheme.
Rice and Webber, Jesus Christ, Superstar.
Schoenberg, Pierrot Lunaire.
Schubert, Selected Songs.
Verdi, Aida.
Wagner, Die Wälküre.

Also, selected works by contemporary composers using conventional instruments and/or electronic synthesizers.

Selected popular music of the 1920's, 1930's, 1940's, 1950's, 1960's, and 1970's.